



No. 13

June 1970

Olaf Stapledon A New Cycle

William Olaf Stapledon is one of the finest writers and philosophers of the past half-century, a man whose vision and objective search for excellence went far and away beyond his own contemporaries. Yet Olaf Stapledon, the name he wrote under, is almost unknown in the world of arts and letters, and certainly unheard of in the world of philosophy -- and if he's so excellent, how can we explain this?

As science fiction fans we all nourish a healthy little frustration a minor paranoia, in the knowledge that nobody but another science fiction fan is going to understand our own peculiar passion. We maintain this because the 'mundane' world is just that -- mundane, usually unable to see beyond tomorrow, most of the time not caring what lies in wait for them as long as it doesn't bother them too much. The people who tend away from this mundane way of life, who give a little thought beyond their ordinary circumstances, almost invariably have read and enjoyed a little of our peculiar passion.

The world of arts and letters in its most established expanses is hopelessly mundane. This is partly due to Sturgeon's Law, and partly due to the fact that having a passion for Elizabethan literature seldom gives rise to a cosmic mind. A person with our inclinations can thoroughly enjoy all the worthwhile bits of literature, music and arts of past centuries; the reverse, appreciation of the cosmic by mundane connoisseurs, is rare.

As for Philosophy, that field is so helplessly bogged down now that a truly original, dynamic voice is automatically shovelled over with drivel... or ignored for a few years, in the hopes it might go away.

Stapledon hasn't gone away. Rare as most of his works have become, there is still a busy, dedicated little group of people who seek him out and devour his ideas avidly. And, as a result of another peculiar law

without a name, these people want other people to read and enjoy, and they won't rest until that's accomplished.

So who was Olaf Stapledon, and what did he do? He wrote a few books of pure philosophy, quite detailed and exacting, and he wrote --

A history of mankind, from the 1930's to the end of the race. (*Last and First Men*, Methuen, 1930 -- currently available in Dover edition T1962)

A history of the universe, from beginning to end, complete with the most satisfying description of a deity that I've ever come across. (*Star Maker*, Methuen, 1937 -- also in Dover edition T1962)

These works, still in print, comprise the two most far-ranging volumes in science fiction. They are handled with a slow, precise rhythm, like the mood of the living galaxies themselves. They are triumphs of literature, and at the same time they are undistilled works of philosophy, immensely readable as fiction.

Olaf's most famous work, however, is probably *Odd John*, written in 1935. It's a superman story, the most satisfying novel of that sub-genre, and it's currently out of print. This is the major frustration of all Stapledon fans -- if you've read a book, and want to recommend it, the first thing the recommendee asks is "Where can I get it?" And it's maddening to have to say, "Well, I guess you can't..." For a long while one of Stapledon's finest novels, *Sirius*, a quietly tragic work about a dog raised with human intelligence, was in print and available from Penguin Books but, alas, that no longer appears to be the case.

It's interesting that in both these novels, Stapledon adapted the method of having a non-central, in fact, a sideline character develop

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the narrative and story, occasionally lapsing into the central character's version as the narrator heard it. J.D. Beresford, in *The Hampdenshire Wonder*, used a similar style, and Stapledon returned to it with his last work of fiction, *A Man Divided*, also out of print. Beresford evidently influenced Stapledon greatly with his story of the young superhuman, Victor Stott. Stapledon gives credit to Beresford in the first chapter of *Odd John*, which is considerably less gloomy than *The Hampdenshire Wonder*, and also more explicit about the character of the superman. *Odd John*, however, still holds its power as a classical, yet totally logical tragedy.

John Wainwright, the superman, "Odd John," is raised in an atmosphere of solid English intellectuality and with such a background develops two aspects to his nature; his humanity, or super-humanity, perhaps best explainable as his love for life and the sheer beauty of existence, and his intellectuality, which goes far beyond anything achieved by normal men. Odd John is not alone in his world for there are other individuals as talented in their own way as he, including a memorable characterization of pure evil, a young superman born to a poverty-stricken family, and handicapped by the lack of legs and a pair of useless "newt-like" arms. Perpetually miserable because of poor digestion and immobility, he nurtures his hatred of life and existence and turns evil into a thorough artistic philosophy. It's also hinted that this evil superman has much to do with the ultimate end of the budding colony of super-humans.

Sirius, a super-Alsatian artificially endowed with human intelligence, is raised in a very similar atmosphere, amidst patient understanding. Unfortunately, as with Odd John, the rest of humanity takes a dim view of the intelligent Alsatian's abilities and does away with him.

In *A Man Divided*, published by Methuen in 1950, Stapledon was basically writing his own allegorical biography. "Victor Cadogan Smith" is a man of average capabilities subject to periods of superior intelligence, effectively dividing him into two personalities. While the intelligent personality retains all the "dolt's" memories, the dolt forgets everything about his alternate existence, and grows to hate his bright half. The allegory is obvious, with the division of man between near-ape and near-angel, and *A Man Divided*, though not exactly science fiction, has much of the flavor and mood of *Odd John*. It might be an attempt by Stapledon to water down the fantastic elements in his previous tales, while still retaining the philosophy and entertainment.

Last Men in London, a sequel to *Last and First Men*, relates the progress of one of the last individuals of the human chain of existence in the London of the thirties. It also is out of print, perhaps one of the rarest of Stapledon's fictional works. I have yet to read it.

Frustrating? Certainly! I recommend all these works to you, but where can you get them? Nowhere -- except for Dover's fine reprint edition.

Despite this lack of Stapledon exposure, a group of people are currently writing about Stapledon both from the literary and philosophical viewpoints. The people I'm in contact with are both back east, and consist of Mr. David M. Massaro, a high school English teacher in Cleveland and Prof. Curtis C. Smith, a university professor in Albany, New York. Mr. Smith is also in the English field, and both men are working, in one way or another, to boost the cause of "Read Stapledon."

David Massaro has been granted sabbatical leave to write a book on Stapledon, and in his own words, "I hope to begin the actual writing of my book by April of 1970, and finish it by August of 1970. Am not tracing 'literary' influences, but rather 'philosophical' influences on Stapledon. For my part, the greatest thing in the canon is the last 20 pages of *Star Maker* and here is where I will concentrate, though the book will move briefly through everything he ever wrote (I have it all on my shelves)."

An enviable position, owning nearly all the works of Stapledon, and certainly necessary for a clear view. Mr. Massaro was evidently impressed as much as I was by Stapledon's continuous philosophical punches in the last segment of *Star Maker*. In a later letter, Mr. Massaro explained that his tracing of 'philosophical influences' is going to be made up of educated guesses, as he finds similar insights in the works of other philosophers.

Professor Smith, who initially was also setting out to write a book, eventually found the combined work of teaching and writing a book-length work to be too much. He may eventually produce a book-length work on Stapledon, but for the moment he is writing essays for various literary magazines, the first of which is to be on *Last and First Men*. "I'll discuss it, analytically, from several angles -- style, generic relationship to other works of literature (i.e., as epic and as tragedy), and form. My effort will be to show that it deserves the attention it has not yet received from mainstream readers. Oh yes -- I must discuss the book primarily as myth and compare what Stapledon does with myth to what other twentieth century writers do." Prof. Smith is wary about such attempts. "I'm curious to see what would be the reaction of the mainstream academic magazines to what will be my thesis -- that Stapledon may be one of the greatest writers of the twentieth century." It appears, then, that David Massaro will be handling his project from a philosophical slant, with Curtis Smith taking a more literary aspect.

There is also, evidently, a third party writing yet another book on Stapledon, a Canadian working up his M.A. thesis into publishable form. I've heard very little about his work, so he must for the moment remain a rumor.

Stapledon, by several roads, is on his way back to the public eye. Fans such as myself, Massaro, Smith, and David McClintock, with whom I've had a fair amount of correspondence, will all see to it that the name of Stapledon shall never go unrecommended...

Which is why I make this recommendation now. Paperback publishers, even hardback publishers such as Walker & Co., would do well to examine Stapledon extensively, and perhaps consider a matched series of his works. They are guaranteed almost exclusive rights (unless Dover, as usual, beats them out) and the satisfaction of boosting the cause of one of the finest artist-philosophers of the twentieth century. What say you, responsible ones?

Stapledon fans of the world, unite! You have nothing to lose but your ignominy. --Greg Bear



The International Scene

ITALY During the Theatre International Festival the "Palazzo Grassi Venecian Theatre" has presented the comedy *Api 2967* (Bees 2967), by Robert Gurik directed by Perinetti. In a space lab a scientist and his female assistant are making a special study of obsolete words analyzing their emotional content. Needless to say that words such as sex, wine, kiss, etc. give the comedy ample scope. In the end after the protagonists have rediscovered various extinct aspects of human behavior, the Universal Academy finds it advisable to include those terms in the revised edition of the earth dictionary.

The group "Teatro Giovani" made up of TV artists such as Tortorella, Tuminelli, Belletti, etc. have given a special show for young people based on the reactions of two aliens who have landed by mistake on a stage. Quips and cracks interwoven with music are handled so well that the audience never stops roaring with laughter.

The publishing house Adrian from Rome has launched a new sf book series "Alpha Centauri." In the first issue a dubious English title is given inside, *The Infernal Machine* by Robert White Moore. As Italian authors have often made use not only of English pen-names but also of English pseudo-titles there is some misgiving about its originality (does anyone over there know the book?)

--G.P. Cossato

HEICON NEWS Mail ballots for selection of the 1972 NASFiC will be distributed with Heicon Progress Report 3. It will therefore be necessary for anyone who wishes to vote for the 1972 convention, and who will not be attending Heicon, to send their membership in Heicon immediately, since mailing of the third progress report is imminent. Supporting membership in Heicon is DM 14.00 (\$3.85), see Coming Events for information. Supporting membership in the 1972 NASFiC will be \$4.00, \$6.00 attending, which apparently should be sent to the NOREASCON committee at the same time the mail ballot is sent to Heidelberg.

Two Britishers have accepted a part in the Heicon program. John Brunner has agreed to be Toastmaster at the banquet in the place of Lester Del Rey who is unable to participate. Well known fan Phil Rogers has been appointed Parliamentarian of the business meeting. Due to some delay in mailing out of hotel reservation forms, the deadline for final payment of hotel reservations in Heidelberg has been extended to June 15. Also another deadline to be noted is that for banquet tickets, which must be ordered before August 1st. The price remains DM 25.00 (\$6.55).

VISION OF TOMORROW The May issue has as its lead story "The Ghost Sun," an unfinished story by the late John Russell Fearn, completed by Sydney J. Bounds. The cover for this issue is by Kevin Cullen who submitted it as a sample of his work. It so fitted the story, which arrived at the editorial offices on the same day, that Editor Phil Harbottle commissioned Sydney Bounds to finish the story, started in 1936. The May issue of VoT also sees the start of a series of interplanetary paintings by David A. Hardy, one of whose paintings was accepted by Dr. Wernher von Braun for the new Space & Rocket Center Museum in Alabama. To accompany this series of planetary landscapes, David, who is a fellow of the Royal Astronomical Society, is writing articles on the same planets. The first one will be of Mercury and is called "The Planet of Great Extremes." Another series in VoT is "The Impatient Dreamers" by Walter Gillings, which recalls the trials and tribulations of the early British sf fans and publications. --Gerald Bishop/Walter Gillings

Editorial

THE INTERNATIONAL CONVENTION

The time has come for a discussion on the subject of the organization of an international convention which will rotate throughout the world, separate from the North American Science Fiction Convention which will be limited to one continent. This will be a matter for decision at the World Science Fiction Convention in Heidelberg this August, the establishment of an International Science Fiction Convention to fill the void which exists and which will become more pronounced when the "World" Science Fiction Convention takes on this more realistic name of the North American Science Fiction Convention (NASFiC).

First we would like to correct the misunderstanding that the International Science Fiction Convention must return to North America every other year, as reported in a number of magazines. The applicable motions in the official text approved in St. Louis, relating to this, as reported in LUNA Monthly 5, are:

1. The name of the sf convention now held in North America and styled the "World Science Fiction Convention" should be changed to the North American Science Fiction Convention (NASFiC).
2. A true World (or International) Science Fiction Convention (or Congress, etc.) being desirable, it is recommended that a committee be set up at St. Louis to confer with similar committees and individual fans in Europe, the Pacific, etc. to suggest suitable mechanisms for holding such conventions.
3. To maintain the continuity of the name "World Science Fiction Convention" the following interim plan is suggested. The World Science Fiction Convention title shall rotate through continental zones in a pre-arranged manner. One of these zones shall be North America. The fans of each zone shall determine as they see fit which convention in their zone shall assume the title "World Science Fiction Convention" when the title is resident in their zone. In North America the NASFiC would automatically assume the title when the title is resident in North America.
4. The numbering of the NASFiC shall continue the numbering from the former World Science Fiction Conventions in order to preserve continuity when dealing with hotels.

Therefore the possibility is open to establish an organized international system at the Heidelberg convention which will have a definite selection or rotation plan throughout the world which makes no concessions to American participation other than to include it as an area in the same proportion as any other country. Some consideration might be given to attempting to avoid making the turn for North America on a 3 or 6 year basis to permit different areas in North America to host the International Convention in view of the 3 year rotation plan for NASFiC, but beyond this North America should equate to other countries in all respects.

Some discussion has centered around the limitation of American Hugo awards to English language countries, expressed in terms of denying these awards to an international convention. As the Hugos were developed by Americans at a time when other countries were not otherwise developing any organized set of awards for merit in the field (with the exception of the presently inactive British International Fantasy Award) there is some justification in retaining them as an English language award as created.

Continued on Page 32

Coming Events

June

- 1 ALBUQUERQUE SF GROUP MEETING at Los Ranchos Village Hall, 920 Green Valley Rd, N.W., Albuquerque, N.M. For info: Bob Vardeman, P.O. Box 11352, Albuquerque, N.M. 87112
- 1 ESFA MEETING at YM-YWCA, 600 Broad St, Newark, N.J. at 3pm
- 1 HOUSTON SF SOCIETY MEETING at home of member. For info: Beth Halphen, 2521 Westgate, Houston Tex. 77019
- 2 FANATICS MEETING at home of member at 7:30pm. For info: Quinn Simpson, 977 Kains Ave, Albany, Calif. 94706
- 3 WOODCHUCKS MEETING at home of member. For info: Greg Bear, 5787 College Ave, Apt. 37, San Diego, Ca. 92120 (ph:286-4736)
- 5 LITTLE MEN MEETING at home of member at 7:30pm. For info: J. Ben Stark, 113 Ardmore Rd, Berkeley, Calif. 94707
- 5 WSFA MEETING at home of member, at 8pm. For info: Alexis Gilliland, 2126 Pennsylvania Ave NW Washington, D.C. 20032
- 6 CINCINNATI FANTASY GROUP MEETING at home of member. For info: Lou Tabakow, 3953 St. Johns Terr, Cincinnati, Ohio 45236
- 8 UBC SFFEN MEETING in room 216B of the Student Union Bldg, UBC campus, Vancouver, B.C. at 7:30
- 12 NAMELESS ONES MEETING at home of member at 8:30pm. For info: Wally Weber, Box 267, 507 3rd Ave, Seattle, Wash. 98105 (ph: R07-6243)
- 12 PSFS MEETING at Central YMCA, 15th & Arch Sts, Philadelphia, at 8pm
- 12 VALSFA MEETING at home of member. For info: Dwain Kaiser, 390 N. Euclid, Upland, Calif. 91786
- 13 MINN-STF MEETING at home of member at noon. For info: Frank Stodolka, 1325 W. 27th St Minneapolis, Minn. 55408
- 14 NESFA MEETING at home of member

- For info: NESFA , P. O. Box G, MIT Branch Sta, Cambridge, Mass
- 14 SPECULATION at the Midlands Art Centre, Birmingham, England.
- For info: Peter Weston, 31 Pinewall Ave, Kings Norton, Birmingham 30, England
- 15 HOUSTON SF SOCIETY, see June 1
- 16 FANATICS MEETING, see June 2
- 17 WOODCHUCKS MEETING, see June 3
- 18-21 MULTICON 70 at the Skirvin Hotel, Broadway at Park Ave, Oklahoma City. Reg: \$3.50 payable to Oklahoma Alliance of Fandom. Guests: Buster Crabbe, R.A. Lafferty, Jim Harmon, Reed Crandall. For info: David Smith, 133 Mercer St, Ponca City, Okla. 74601
- 19 LITTLE MEN MEETING, see June 5
- 19 WSFA MEETING, see June 5
- 20 CHICAGO SF LEAGUE MEETING at home of George Price, 1439 W. North Shore Ave, Chicago, Ill. 60626, at 8pm
- 20 CINCINNATI FANTASY GROUP MEETING, see June 6
- 20 DASFA MEETING at Columbia Savings & Loan Assoc, corner of W. Colfax & Wadsworth, Lakewood, Colo. at 7:30pm. For info: Camille Cazedessus Jr, P.O. Box 550, Evergreen, Colo. 80439
- 20 DaSFS MEETING at home of member at 8pm. For info: Tom Reamy, Box 523, Richardson, Tex. 75080
- 20 LUNARIAN MEETING at home of Frank Dietz, 655 Orchard St, Oradell, N.J. at 8pm
- 21 MISFITS MEETING at home of member at 3pm. For info: Howard Devore, 4705 Weddel St, Dearborn Heights, Mich. 48125 (ph: L05-4157)
- 22 UBC SFFEN MEETING, see June 8
- 22-August 15 INSTITUTE FOR SCIENCE FICTION AND FANTASY at Stanford University. For info: Director, Institute for Science Fiction & Fantasy, Summer Session Office, Stanford Univ, Stanford, Calif. 94305
- 26 VALSFA MEETING, see June 12
- 27 MINN-STF MEETING, see June 13

- ✓ 26-28 MIDWESTCON at the Carrousel Inn, 8001 Reading Rd, Cincinnati, Ohio 45237. Reg: \$2.00
For info: Lou Tabakow, 3953 St. John's Terr, Cincinnati, Ohio 45236
- 27 OMICRON CETI THREE MEETING at home of member at 8:30pm. For info: Joe Isenstadt, 821 N. Hamilton Ave, Lindenhurst, N.Y. (ph:516-TU8-8327)
- 28 NESFA MEETING, see June 14
- 28 OSFA MEETING at Museum of Science & Nat. Hist., Oak Knoll Pk at Big Bend & Clayton Rds, St. Louis - the Science Bldg, 3rd floor, at 2pm. For info: Ray Fisher, 4404 Forest Park, St. Louis, Mo. 63108
- 28 OSFiC MEETING in Toronto. For info: Peter Gill, 18 Glen Manor Dr, Toronto 13, Canada (ph:694-0667)

July

- 3-5 COMIC ART CONVENTION at the Statler Hilton, NYC. For info: Phil Seuling, 2883 W. 12th St, Brooklyn, N.Y. 11224
- 3-5 WESTERCON 23 at the Francisco Torres, Santa Barbara, Calif. Adv. reg: \$3, payable to Dave Hulan. For info: P.O. Box 4456 Downey, Calif. 90241
- 10-12 PECON at Sands Motel, Peoria, Ill. Reg: \$2.00. For info: Don Blyly, 825 W. Russell Peoria, Ill. 61606

- 17-19 PgHANGE II at the Chatham Center Motor Inn, Pittsburgh. GoH: Harlan Ellison. Adv. reg: \$2. For info: Linda Bushyager, 5620 Darlington Rd, Pittsburgh, Pa. 15217

- 24-26 OZARKON V in St. Louis. For info: Bob Schoenfeld, 9516 Minerva, St. Louis, Mo. 63114

August

- 14-16 AGACON 70 at the Howell House Hotel in Atlanta. Reg: \$2.50 attending, \$1.50 supporting. GoH: Sam Moskowitz. For info: Glen T. Brock, Box 10885,

- Atlanta, Ga. 30310
- 21-23 FAN FAIR II at King Edward Sheraton Hotel, Toronto. Guests of honor: Isaac Asimov & Anne McCaffrey. Membership: \$3.00 advance, \$2.00 supporting, \$3.50 at door. For info: Peter Gill, 18 Glen Manor Dr, Toronto 13, Ontario, Canada
- 21-24 HEICON 70 in Heidelberg. GoH's: Bob Silverberg, Ted Tubb & Dr. Herbert W. Franke. Attending membership DM20,-; Supporting membership DM14,- to Mrs. Thea Auler, Heicon '70, D6272 Niedernhausen, Feldbergstr. 26A, Germany

September

- 4-7 MYTHCON I at Claremont College Calif. Reg: \$3.00. For info: David Ring, 1510 N. Euclid, Upland, Calif. 91768
- 25-27 THE SYMPOSIUM at the Edgewater Hyatt House, Long Beach, Calif. For info: Lee & Barry Gold, Box 25240, Los Angeles, Calif. 90025

October

- 4 OPEN ESFA in Newark, N.J.
- 16-18 SECONDARY UNIVERSE CONFERENCE III at Queensborough Community College. For info: Virginia Carew, English Dept, Queensborough Community College Bayside, N.Y. 11364

November

- 13-15 PHILCON at the Sheraton Hotel, Philadelphia. Principal speaker: Larry Niven. For info Kathy Surgenor, 3950 N. Fairhill St, Philadelphia, Pa. 19140

MEETINGS HELD EVERY WEEK

- ANN ARBOR FANDOM: Wed at Green House Lounge, East Quad, Univ. of Mich, Ann Arbor, at 7pm. For info: Ann Arbor Fandom, 1011 S.A.B., Ann Arbor, Mich. 48104
- BALTIMORE SCIENCE-FANTASY GROUP: Sat. at homes of members. For

info: Jack Chalker, 5111 Liberty Heights Ave, Baltimore, Md. 21207 (ph: 301-367-0605)

FANTASY & SCIENCE FICTION SOCIETY OF COLUMBIA UNIVERSITY: Thurs in the Postcrypt (basement of St. Paul's Chapel) on the Columbia campus, at 8:30pm. For info: Eli Cohen, 601 Furnald, Columbia Univ, New York, N.Y. 10027 (ph: 212-663-4653)

LASFS: Thurs at Palms Playground Recreation Center, 2950 Overland Ave, W. Los Angeles, at 8 pm. (ph: 838-3838)

MoSFA: Wed in the Student Union, Univ. of Missouri, Columbia. For info: Hank Luttrell, 1108 Locust St, Columbia, Mo. 65201

MSU FANTASY & SCIENCE FICTION SOCIETY: Fri at 8pm in lower lounge of South Hubbard Hall, on Michigan State Univ. campus. For info: Tracie Brown, 551 Albert St., Apt. 9, E. Lansing, Mich. 48823 (ph: 351-6497)

NOSFA: Sat at homes of various members at 7pm. For info: John Guidry, 5 Finch St, New Orleans La. 70124 (ph: 282-0443)

PORLAND SOCIETY OF STRANGERS: Sat at homes of members at 7:30 pm. For info: Mike Zaharakis, 1326 SE 15, Portland, Ore. (ph: 232-8408)

QUANTA LTD: (sf, film fantasy) Sun at home of Ivor & Deborah Rogers, 1457 Crooks St, Green Bay, Wis. 54301 at 3pm (ph: 432-4741)

THIRD FOUNDATION: Thurs in basement of the New Student Center, Wayne State Univ, Detroit, at 7pm. For info: Al Smith, 23491 Beverly, Oak Park, Mich. 48237 (ph: 548-3081)

UNIVERSITY OF CHICAGO SF SOCIETY: Tues at 7:30pm. For info: Mike Bradley, 5400 Harper, Apt. 1204, Chicago, Ill. (ph: 312-324-3565)

UNIVERSITY OF ILLINOIS SF SOCIETY: Wed in Room 113 David Kinley Hall, on Univ. of Ill. campus, at 7:30pm. For info: Larry Propp, 1010 W. Green St, Apt. 335, Urbana, Ill. 61801

WESTERN PENNSYLVANIA SF ASSOC: Sun at 2pm in Room 45 Skibo, Carnegie-Mellon campus, 5000 Forbes Ave, Pittsburgh. For info: Ginjer Buchanan, 5830 Bartlett St, Pittsburgh, Pa. 15217 (ph: 421-0175)

Information supplied in this list is the latest available to us, including all changes received prior to closing date.

Have You Read?

Allen, Thomas "Incredible Atomic Muck" (sf movies) *Media & Methods*, Oct. p.51-3+

Asimov, Isaac "How I Lost My Purity and Began Writing for Television" *TV Guide*, May 2, p.19-23
"The Story Machine" (play, adapt of *Someday*) *Plays*, May p.25-34
"The Unseen World" *Harper*, May p.12-13

"To Go Forward or Not After Near Disaster?" *New York Times*, April 19, sect. 4 p.1-2

Hano, Arnold "The Great Impersonator Refuses to Strip Off the Last Disguise" (Nimoy) *TV Guide* April 25, p.20-24

Harrison, Harry "Science Fiction: Short Story and Novel" *Writer*, May, p.16-18

Lambert, Robert "Underground Paperbacks: Anthony Burgess *A Clockwork Orange*" *Media & Methods*, Sept. p.22

Rouse, Jack "I Believe in Globolinks" *Music Journal*, April p. 30-31

Classified

WANTED -- COMICS: Phantom 29; MAGAZINES: Ellery Queen, May 19 ("Adventure of the Printer's inc."), Ellery Queen's Anthology volume one. Will pay reasonable price. David Paskow, 817 West 66th Ave., Philadelphia, Pa. 19126



Coming Attractions

F&SF -- August

Current Issue
ANALOG -- June

Serial

THE GOAT WITHOUT HORNS by Thomas Burnett Swann

Novelette

CONFESIONS by Ron Goulart

Short Stories

THE SELF-PRIMING, SOLID-STATE ELECTRONIC CHICKEN by Jon Lucas

THE GOODBYE BIRTHDAY by Maureen Bryan Exter

PEBBLE IN TIME by Cynthia Goldstone & Avram Davidson

OUT OF CONTROL by Raylyn Moore

Science

THE STARS IN THEIR COURSES by Isaac Asimov

Cover by BERT TANNER for "The Goat Without Horns"

GALAXY -- July

Serial

I WILL FEAR NO EVIL by Robert A. Heinlein

Novelettes

THE THROWBACKS by Robert Silverberg

THE ALL-AT-ONCE MAN by R. A. Lafferty

Short Stories

GOODBYE AMANDA JEAN by Wilma Shore

THE HOOKUP by Dannie Plachta

ASK A SILLY QUESTION by Andrew J. Offutt

SITTIK by Anne McCaffrey

Article

CONTAINERS FOR THE CONDITION OF MAN by Lauri Virta

Cover by JACK GAUGHAN, suggested by "I Will Fear No Evil"

VENTURE -- August

Complete Novel

BEASTCHILD by Dean R. Koontz

Short Stories

SURVIVAL COURSE by J.W. Schutz

THE ORGY by Larry Eisenberg

NOW WE WORM THE MONODYNE by Joseph Renard

PROSTHETE by Basil Wells

Serial

STAR LIGHT by Hal Clement

Novallette

COMPULSION by James H. Schmitz

Short Stories

A TALE OF THE ENDING by Hank Dempsey

A MATTER OF ORIENTATION by Bob Buckley

MESSAGE TO AN ALIEN by Keith Laumer

Science

BIOELECTRIC PHENOMENA by Carl A. Larson

Editorial

RED TIDE by JWC

Cover by KELLY FREAS for "Star Light"

ACE JULY RELEASES

Benford, Greg DEEPER THAN DARKNESS 14215 60¢

LeGuin, Ursula K. A WIZARD OF EARTHSEA (repr) 90075 75¢

Lory, Robert MASTERS OF THE LAMP/ A HARVEST OF HOODWINKS 52180

Vance, Jack THE LANGUAGES OF PAO (reissue) 47401 60¢

Van Vogt, A.E. QUEST FOR THE FUTURE 69700 95¢

BELMONT SEPTEMBER RELEASES

Fox, Gardner F. KOTHAR AND THE CONJURER'S CURSE B75-2051 75¢

Graat, Heinrich THE DEVIL AND BEN CAMDEN B75-2053 75¢

JUNE PAPERBACK LIBRARY TITLES

Majors, Simon THE DRUID STONE 63-359 50¢

Mallet-Joris, Francoise THE WITCHES (repr) 65-366 95¢

Ross, Marilyn BARNABAS, QUENTIN AND THE NIGHTMARE ASSASSIN (Dark Shadows) 63-363 60¢

Wylie, Philip & Edwin Balmer AFTER WORLDS COLLIDE 64-361 75¢

WHEN WORLDS COLLIDE 64-360 75¢

S F and the Cinema

FILMS TO COME
by Mike Deckinger

Frankie Avalon and Jill Haworth will star in *Horror House*, to be released shortly by American-International Pictures with a running time of 79 minutes. The dubious premise of this shocker involves an orgy held in a haunted house. Tony Tenser will produce and Michael Armstrong direct.

Tony Tenser will also produce *The Crimson Cult* for AIP. Vernon Sewell is the director of this film about several mysterious deaths that occur within the confines of a sinister mansion. The stars are Christopher Lee and Boris Karloff in what must have been one of his last film roles before his death.

Roger Corman is readying *Gas* for production from AIP. Starring Robert Corff and Helene Giftos, *Gas* is a comedy fantasy about the discovery of a unique new nerve gas.

Vincent Price returns to AIP, along with Robert Hutton and Elizabeth Bergner in *Cry of the Banshee*. Gordon Hessler will produce and direct this story about the vindictive high priestess of a devil-worshipping cult.

Perhaps in an effort to counter this flood of mysticism and superstition, AIP is releasing a serious documentary on witchcraft in the world today, titled *Witchcraft '70*. Gigi Scattini will produce and direct.

Bedknobs and Broomsticks will be coming soon from the Disney studios, released by Buena Vista. Angela Lansbury and Ron Moody star in a musical fantasy that combines live action with animation. Bill Walsh is the producer and Robert Stevenson the director.

Another fantasy directed towards children, that also employs the combination of animation and live action is *The Phantom Tollbooth*, with Butch Patrick, from MGM. Chuck Jones produces and Les Goldman directs this tale of a small boy who wanders into a wondrous magical kingdom through a tollbooth.

After a lengthy hibernation Tarzan is springing back into action almost simultaneously in two films, released by National General. *Tarzan's Deadly Silence* will star Ron Ely, Jock Mahoney and Woody Strode. Sy Weintraub is the Executive Producer, Leon Benson the producer, and Robert L. Friend and Lawrence Dobbins directors. *Tarzan's Jungle Rebellion* will again feature Ron Ely as the Ape-Man with Sam Jaffe and William Marshall in the cast. A costly spectacle of jungle intrigue, *Tarzan's Jungle Rebellion* will be produced by Steve Shalpan and directed by William Whitney.

National General has imported a Japanese thriller titled *Latitude Zero* which probes the efforts of a number of top scientists, working in an underwater secret city, to save the world from unspecified evil forces. Joseph Cotton, Cesar Romero, Patricia Medina and Richard Jaeckel are featured in the cast. Tomoyuki Tanaka is producer and Ishoro Honda director.

Continued on Page 14

New Books

HARDCOVERS

- Allen, Lois A BEAR FOR ALICE (juv fty) Hawthorn, April. \$3.95
- Bamman, Henry, William Odell & Robert Whitehead BONE PEOPLE (juv) Benefic space science fiction series. \$2.40
- ICE MEN OF RIME (juv) Benefic Space science fiction series. \$2.40
- INVISI MAN (juv) Benefic space science fiction series. \$2.40
- MILKY WAY (juv) Benefic space science fiction series. \$2.40
- PLANET OF THE WHISTLERS (juv) Benefic space science fiction series. \$2.40
- SPACE PIRATE (juv) Benefic space science fiction series. \$2.40
- Brock, Betty NO FLYING IN THE HOUSE (juv fty) Harper, April. \$3.95
- Brown, Rosel George THE WATERS OF CENTAURUS. Doubleday, May. \$4.95
- Burgess, Anthony THE EVE OF SAINT VENUS (marg fty) Norton, April. \$4.95
- Carter, Angela MISS Z, THE DARK YOUNG LADY (juv fty) Simon & Schuster, Spring. \$3.95
- Cleary, Beverly RUNAWAY RALPH (marg juv fty) Morrow, April. \$3.95
- Clement, Hal, ed. FIRST FLIGHTS TO THE MOON. Doubleday, May \$4.95
- Coppard, Audrey WHO HAS POISONED THE SEA? (juv) S.G. Philips. \$4.95
- de Paola, Tomie THE MONSTERS' BALL (juv fty) Hawthorn, April. \$4.25
- Dickson, Gordon R. MUTANTS; A Science Fiction Adventure (coll) Macmillan, April. \$4.95
- du Bois, William Pene OTTO AND THE MAGIC POTATOES (juv fty) Viking, April. \$4.95
- Ducornet, Erica, adapt. THE BLUE BIRD (juv fty) Knopf, March. \$3.95
- Falk, Irving A., ed. PROPHECY FOR 12
- THE YEAR 2000 (juv nf) J. Messner, Spring. \$4.95
- Fenton, Edward PENNY CANDY (juv fty) Holt, May. \$3.95
- Garcia Marquez, Gabriel ONE HUNDRED YEARS OF SOLITUDE (marg fty, tr) Harper. \$7.95
- Goodwin, Harold L. ALL ABOUT ROCKETS AND SPACE FLIGHT (juv nf, rev ed) Random, March. \$2.95
- Harrison, Harry ONE STEP FROM EARTH (coll) Macmillan, April. \$5.95
- Hassler, Kenneth W. DESTINATION: TERRA. Lenox Hill, March. \$3.95
- Herbert, Frank WHIPPING STAR. Putnam, June. \$4.95
- Jewell, Bruce & Wanda A DREAM OF SILENCE (marg fty) Crown, April \$4.95
- Knight, Damon, ed. ORBIT 7. Putnam, June. \$4.95
- Laumer, Keith THE WORLD SHUFFLER. Putnam, July. \$4.95
- Lear, Edward THE OWL AND THE PUSSY-CAT; Nonsense. (juv) Follett \$3.95
- Morgenstern, Christian THE GREAT LALULA AND OTHER NONSENSE RHYMES (tr, excerpts from The Gallows Songs, juv) Putnam, Jan. \$3.64
- Pollin, Burton R. DISCOVERIES IN POE (nf) Univ. of Notre Dame Pr \$12.50
- Ruzic, Neil P. WHERE THE WINDS SLEEP: Man's Future on the Moon, a Projected History. Doubleday, April. \$5.95
- Silverberg, Robert THE CUBE ROOT OF UNCERTAIN (coll) Macmillan, May. \$5.95
- Smitt, Elizabeth DON'T YOU REMEMBER THE DRAGON? (marg juv fty) Random, April. \$1.95
- Stambler, Irwin PROJECT VIKING: Space Conquest Beyond the Moon (juv nf) Putnam, Jan. \$3.64
- Stapp, Robert A MORE PERFECT UNION Harper's Mag. Pr., May. \$7.50
- Turton, Godfrey THE DEVIL'S CHURCHYARD (supernat) Doubleday May. \$5.95
- Watson, Sally MAGIC AT WYCHWOOD (juv fty) Knopf, Feb. \$4.50

PAPERBACKS

Anderson, Poul A CIRCUS OF HELL. Signet T4250, May. 75¢
 TIME AND STARS (reissue) Macfadden 75-330, April. 75¢
 VIRGIN PLANET. Paperback 63-333 May. 60¢

Asimov, Isaac THE NAKED SUN (reissue) Lancer 74644, May. 75¢
 Bradbury, Ray SOMETHING WICKED THIS WAY COMES (reissue) Bantam S3408, April. 75¢

Brunner, John THE ATLANTIC ABOMINATION (reissue) Ace 03300, May. 60¢

Clement, Hal ICEWORLD (repr) Lancer 75128, May. 95¢

Daniels, Dorothy STRANGE PARADISE #2: Island of Evil. Paperback 63-321, April. 60¢

Faucett, John WARRIORS OF TERRA. Belmont B75-2002, April. 75¢

Gunn, James THE WITCHING HOUR. Dell 9605, April. 60¢

Harrison, Harry, ed. SF: AUTHORS' CHOICE 2. Berkley N1837, May. 95¢

Heinlein, Robert A. METHUSELAH'S CHILDREN (reissue) Signet T4426 April. 75¢
 STRANGER IN A STRANGE LAND (reissue) Berkley Z1756, April. \$1.25

Hoyle, Fred & Geoffrey FIFTH PLANET (reissue) Fawcett T2243, April. 75¢

Hudson, W.H. GREEN MANSIONS (juv fty, repr) Starline TK820, April. 60¢

Jay, Mel ORBIT ONE. Macfadden 60-447, April. 60¢

Laflin, Jack THE TEMPLE AT ILUMQUH: The Adjusters #5 (marg) Award A646X. 60¢

Laumer, Keith THE LONG TWILIGHT (repr) Berkley S1810, May. 75¢

Leiber, Fritz SWORDS AND DEVILTRY (coll) Ace 79170, May. 75¢

Lovecraft, H. P. THE DREAM-QUEST OF UNKNOWN KADATH (fty coll) Ballantine 01923, May. 95¢

MacDonald, John D. THE GIRL, THE GOLD WATCH AND EVERYTHING (reissue) Fawcett T2259, April. 75¢

Maine, Charles Eric MIND OF MR. SOAMES Pyramid T2161, April. 75¢

Moorcock, Michael BEHOLD THE MAN Avon V2333, May. 75¢

Morgan, Dan & John Kippax A THUNDER OF STARS. Ballantine 01922, May. 75¢

Nabokov, Vladimir ADA, OR ARDOR (fty, repr) Fawcett Pl409, May \$1.25

Rackham, John FLOWER OF DORADIL/ A PROMISING PLANET by Jeremy Strike. Ace 24100, May. 75¢

Rohmer, Sax THE SECRET OF HOLM PEEL and other strange stories (coll) Ace 75750, May. 60¢

Smith, E.E. THE SKYLARK OF SPACE (reissue) Pyramid T2232, May. 75¢

SKYLARK THREE (reissue) Pyramid T2233, May. 75¢

Spinrad, Norman AGENT OF CHAOS (reissue) Belmont B75-2003, April. 75¢

Starnes, Richard THE FLYPAPER WAR (marg, repr) Pocket 77171, May 95¢

Tucker, Wilson THE YEAR OF THE QUIET SUN. Ace 94200, May. 75¢

Verne, Jules THE MYSTERIOUS ISLAND (abr. tr) Bantam Pathfinder SP5439. 75¢

Wollheim, Donald A., & Terry Carr, eds. WORLD'S BEST SCIENCE FICTION 1970. Ace 91357, May. 95¢

Wyndham, John DAY OF THE TRIFFIDS (reissue) Fawcett T1322, April. 75¢

Zelazny, Roger THIS IMMORTAL (repr, exp. of And Call Me Conrad) Ace 80591, May. 60¢

NEW BRITISH BOOKS FOR APRIL

Baxter, John SCIENCE FICTION IN THE CINEMA. Zwemmer, 15-, pb, non-fic, ill. 302.02004.7

Beeching, Jack THE DAKOTA PROJECT Sphere, 5/-, pb, ne 7221.1520.0

Brunner, John JAGGED ORBIT. Sidgwick & Jackson, 35/-.

283.98085.0

Calvino, Italo TIME & THE HUNTER. Tr. from Italian by W. Weaver. Cape, 25/-. 224.61827.X

- Clarke, I.F. VOICES PROPHESYING WAR, 1763-1984. Panther, 10/-, ne, pb, non-fic. 586.03278.9
- Hill, Douglas, ed. WINDOW ON THE FUTURE. Pan, 5/-, ne, pb. 330.02465.5
- Laumer, Keith NINE BY LAUMER. Sphere, 5/-, ne, pb. 7221.5425.9
- Levin, Ira THIS PERFECT DAY. M. Joseph, 33/-. 7181.0789.6
- Lindsay, Douglas, ed. BLUE MOON Mayflower, 5/-, ne, pb. 583. 11686.8
- Magidoff, Robert, ed. RUSSIAN SCIENCE FICTION, 1969. Univ. of London Press, 67/-. 340.11746.X
- Moorcock, Michael, ed. BEST SCIENCE FICTION STORIES FROM NEW WORLDS vol.6. Panther, 5/-, pb 586.038283.5
- Owen, Mably & Williams-Ellis, Ambel, eds. OUT OF THIS WORLD vol 8. Blackie, 17/-. 216.88811.5
- Roberts, Keith THE INNER WHEEL Hart-Davis, 25/-. 246.63979.2
- Shaw, Bob NIGHT WALK. New English Library, 5/-, pb. 450. 00476.7
- Silverberg, Robert. OMNIBUS. Sidgwick & Jackson, 35/-. 283.98080.X
- Vonnegut, Kurt SLAUGHTERHOUSE FIVE or The Children's Crusade. Cape 30/-. 224.61801.6
- Williams-Ellis, Ambel, jt ed. See Owen, Mably & Williams-Ellis, A.
- Wyndham, John CHOCKY. Pergamon Press, 10/-, ne, pb, sch. 08.006847.2

These books are only available outside the United Kingdom subject to market restrictions. ©Gerald Bishop, 1970



SF AND THE CINEMA *Continued from Page 11*

John D. MacDonald, a superior mystery writer who wrote some science fiction early in his writing career has written over a dozen books about the adventures of Travis McGee. The first filmed adoption of the McGee books, *Darker Than Amber* is ready for release from National General. Rod Taylor plays Travis McGee, with support from Theodore Bikel and Suzy Kendall. Walter Seltzer and Jack Reeves will produce and Robert Clouse direct.

Scrooge, based on Charles Dickens' *A Christmas Carol* is being made as a mammoth musical, with Albert Finney and Alec Guinness in leading roles. Robert H. Solo will produce and Ronald Neame direct this feature for National General.

Arthur Conan Doyle's Sherlock Holmes stories are being filmed for United Artists by Billy Wilder under the title *The Private Life of Sherlock Holmes*. Robert Stephens and Colin Blakely are starred, Wilder will produce and direct.

Robert Downey, previously noted for comparative "shoestring" productions like *Chafed Elbows* and *Putney Swope* is directing *Pound* for United Artists. Corinne Calvert stars in an allegorical fantasy, comparing life to an oppressive dog pound.

AIP has acquired *Cowit Yorba, Vampire* for distribution from Erica Productions. Produced by Michael MacCready and directed by Bob Kellheim, the film stars Michael Murphy.

Edgar Allan Poe's *Murders in the Rue Morgue* will go into production in June. The AIP film, directed by Gordon Hessler and produced by Samuel Z. Arkoff and James H. Nicholson will be the largest scale film production to date of Poe's classic.

Lilliputia

THE LAST LITTLE DRAGON by Roger Price Illus by Mamoru Funai
Harper, September 1969. Abt. 32 p. \$3.50 Age level: 4-8

Yes, the author is the Roger Price of Doodle fame and this story is just as engaging as those Doodles are. Algondyce Monstro Trog-shazzar the Third was a beautiful dragon but unhappy because he couldn't breathe fire. Father Turtle, who knows everything, tells Algon that if he eats peppers, coal and oil, says a magic verse, holds his breath for ten minutes and goes Whooooosh he will breathe fire. The formula works, but Algon discovers that he isn't as happy as he thought he would be. He singses the fur of his animal friends, burns his Mother's nice cave and always has to eat burnt food. Seeking his advice again, Father Turtle tells him to go lay in the river. Now his friends come to ride on his back and call him "Al the Great." And so we have the first al - you figure it out!

--Joyce Post

BOBBY BEAR'S ROCKET RIDE by Marilyn Olear Helmrath & Janet La Spisa Bartlett. Illus by Marilue Oddo, 1968. 32 p. \$3.50 Age level: 4-6

KING ROBERT THE RESTING RULER by Donna Lugg Pape. Illus by Lola Edick Frank Oddo, 1968. 48 p. \$3.75 Age level: 7-9

THADDEUS JONES AND THE DRAGON, story and pictures by Jerry Hjelm Oddo, 1968. 64 p. \$3.95 Age level: 10-12

These three picture books published by Oddo, although each has a different purpose and is meant to be used with children of different ages, would probably be found in the school rather than in the home. In reading them I very definitely get the feeling that I'm being talked down to and that there is an ulterior educational motive for writing them rather than that they were written for the sheer joy of it. But then Oddo is an educational publisher, so what else would you expect.

Bobby Bear's Rocket Ride is for the beginning reader and is written in short rhyming couplets that sound sort of Dick and Jane-ish until the bear gets into the rocket. Then the story reads better and the sun, earth, moon, Mars, Mercury, Pluto and Saturn are mentioned. Of all three books this one is probably most useful for general reading since there isn't too much around for the beginning reader that focuses on the heavenly bodies.

King Robert the Resting Ruler is also written in rhyming couplets and is for the middle reader who has difficulty with the "r" sound. For three trunks of gold many people try to wake up the king. Among these is an unsuccessful man who brought "a robot that snored, for it's said That no one can rest if one snores near his bed" and an unsuccessful astronaut who "stopped his exploring the stars And rode Ruler Robert around Planet Mars." The solution turns out to be quite simple.

The moral in *Thaddeus Jones and the Dragon* is that it's no crime to be different from others. Dudley the dragon is different from others of his kind in that he is educated and cannot breathe fire. This makes him unhappy and cruel and so he kidnaps the King's daughter. It is up to Thaddeus Jones, a commoner in love with the Princess, and his personal bottle of Instant Magic (a potion which the King uses to make everyone in his kingdom happy) from Meteoras, the Magician to set everything straight again.

--Joyce Post

THE WAR FOR THE LOT: A Tale of Fantasy and Terror by Sterling E. Lanier. Illus by Robert Baumgartner
Follett, Sept. 1969. 256 p. \$3.95 Age level: 10+

Wales and Cornwall are not the only English-speaking areas with a strong background of the "otherworld" and its denizens -- we too often forget that the American Indian lore is as rich in this regard as the Celtic, British, and the like. The war for the lot reminds one of this rather forcibly: it involves a young boy, Alec March, in the affairs of the wild animals that inhabit The Lot. He learns to communicate with the animals (in concrete mental images, rather than abstract sounds), and is led to an Indian holy place, where he is told by Manibozo (the Watcher of Eternity -- not a god, but one of the first products of Creation) that he has been chosen to help the animals organize against an impending invasion of rats from the nearby dump. Two of the three forest lords have been killed by men -- the wolf and the mountain lion are gone -- but Mowheen, the great bear, may be persuaded to come from the hills and help. Alec accepts the commission, and The Lot is saved from the rats -- Mowheen does come at a crucial moment, and the family house-cat, held in contempt by the wild creatures, turns out to be quite a battler, too.

This book is written primarily for older children, but it should not be restricted to them -- it's a darn good light novel for adults who are weary of sex and sadism. The "terror" in the subtitle is far outweighed by homely, realistic, balance-of-nature beauty and will not traumatize even the most delicate little psyche, and the "fantasy" is all the more attractive because it is an American (Connecticut Indian) variety which is unfortunately all too neglected. American literature would benefit from more of the same.

--Charlotte Moslander

FELIX FORGETFUL written and illus. by Ulf Löfgren. Trans. by Leif Sjöberg & Erik Sandberg-Diment. Trans of Gabriel Glömmers Delacorte, May 1969. 134 p. \$4.50

Sweden has sent us lots of good, interesting things, like sauna baths, for example, and Greta Garbo; unfortunately they didn't stop there -- they also sent *Felix Forgetful*. Too bad.

Felix is a ridiculous child with a green-and-yellow checkered cap, who lives in a yellow house with a blue-green roof. His companion in his adventures is Columbus Fubbel who arrives from the planet Bolombina via a red, rabbit-shaped balloon. Columbus lands on the Mysterious Isle where Felix finds him, and together they pass through a series of mild adventures which culminate in everyone's going home via the wizard's hat.

There are some amusing characters in this book: the Fox (a reporter for the Forest Times) and Mason, the police cat, who does everything "To the best of his knowledge" (when his sabre isn't getting in the way), but most are not really worth mentioning. The episodes are short and choppy, with only the road Felix and Columbus are travelling to connect them. And the illustrations are just too cutsey for words, although they do show a valiant attempt to be whimsical. Just about the only "plus" in the overall picture of *Felix Forgetful* is a "minus" -- even the most evil and ugliest of the creatures portrayed would come nowhere near frightening any child of near-normal intelligence.

I have difficulty understanding why this book was published in the first place, and I really cannot understand at all why anyone bothered to translate it into English.

--Charlotte Moslander

HI-JINKS JOINS THE BEARS by Margaret J. Baker Illus by Leslie Wood Farrar, Straus & Giroux, August 1969. 122 p. \$3.50

Boots, Slippers, and Socks were three teddy bears who, along with Hannibal, the elephant, helped Frank and Polly run a shoe shop in Castle Topping. Their job was to keep young customers amused so they would not become restless while being fitted. Around the same time a new baby, Caroline Anne, joined the family, a new bear was added to the menagerie. Her name was Hi-Jinks, and she definitely did not fit in with the other bears -- she not only wore a miniskirt and boots, she was machine washable! Hi-Jinks learned her job well, though, and was a big help around the shop; and when she saved the day by rescuing Boots, Slippers and Socks, as well as Wagstaff, the castle teddy bear, when the latter was lost, she really became one of the shoe-shop family.

Margaret Baker has combined just the right amount of whimsy and imagination with a realistic dash of what-the-old-employees-think-of-mini-skirted-upstarts to produce a truly delightful book. The teddy-bear age will enjoy this story immensely, and it has just the right amount of action and suspense to keep the story going without giving anyone nightmares. The illustrations are like the story -- realistic talking teddy bears are still teddy bears, and all the old bears' patches and worn spots are, like Queen Mary's wrinkles, included with pride.

--Charlotte Moslander

POTATO TALK by Ennis Rees Pictures by Stanley Mack Pantheon, Spring 1969 Abt. 24 p. \$3.95 Age level: 6-9

Potato Talk is a fun book all the way. It's written in verse, has frivolous, colorful drawings and you do not know what to expect from page to page. A farmer has an unnerving experience when the potato he plans to dig up starts to talk. Next thing he knows it's his cow, his dog and a tree too. Others scoff at him when he tells them his story but then it happens to them too. Little children will like reading this picture book over and over.

--Joyce Post

THE DRIFTING CONTINENTS by Willy Ley Weybright & Talley, Fall 1969. 90 p. \$5.50 Age level: 10-14 Illus with maps and drawings

A single-concept film loop in book form -- that's what Willy Ley has produced in *The Drifting Continents*. The first 58 pages are devoted to explanations of the various early theories on continental drift, plus a bit of background regarding what started people thinking about it in the first place, then the reader is plunged without warning into the current concept of the composition of the earth, which shows the continents as masses of comparatively light material scattered atop a layer of heavier stuff. This is followed by an explanation of the latest theory of continental drift and the geological and paleontological evidence which supports it.

That's it. That is all the book is about, and although it neatly summarizes the studies done on this topic, the reader is not overwhelmed with charts, graphs, mathematics, and jargon. The illustrations (all drawings) are good, and so situated that the text explaining them is conveniently near by. If there are any opponents to the current theory of drifting continents, Mr. Ley doesn't tell the reader about them. But this is the sort of open-ended book which tends to lead to further inquiry, so little harm is done by the omission.

--Charlotte Moslander

THE IMPOSSIBLE ISLE by Arthur Hertel
Vantage Press, 1969 43 p. \$2.50

Doreen's daddy took her to the carnival, but while he was buying their tickets, a dwarf (named Frawd) spirited her off to Another World, where Doreen was asked to undertake a Quest for that which the monster of the Green Grotto had stolen. As guides she was given Frawd, the Literal Lumbus, and Gullible Goofus. They asked directions from the Circular Bird; Doreen intimidated the Monster; and it turned out that the whole thing was staged to show the inhabitants of the kingdom the value of self-confidence, responsibility, and respect for one's elders. The child returned to her father who had not had time to notice her absence.

This might have been a fairly good short story, but as a book it is too larded with moral lessons and inane verse to sustain much interest. Also, children are not as a rule enchanted by books which extol the imaginativeness and other-worldly wisdom (?) of children and mourn the practicality and lack of vision demonstrated by adults. The illustrations are so-so line drawings: not much to complain about and absolutely nothing to compliment.

--Charlotte Moslander

A NECKLACE OF RAINDROPS AND OTHER STORIES by Joan Aiken. Illus by Jan Pienkowski
Doubleday, August 1969. 94 p. \$3.95 Age level: 7-10

A collection of eight very good fairy tales written by the daughter of Conrad Aiken. "A Necklace of Raindrops" is about a magical necklace given to a baby by her godfather, the North Wind. "The Cat Sat on the Mat" is about a poor girl and her aunt who are given a mat that grants wishes when a cat sits on it. "There's Some Sky in This Pie" is about a pie that is so light it floats out to the ocean, and lands there becoming a very fine island. "The Elves in the Shelves" tells about a lonely little girl whose storybook characters come alive and play with her. "The Three Travelers" is about three men tending a train station in the desert who discover that all the world is not like the desert. "The Baker's Cat" is about a very large cat who saves a village from being washed away. "A Bed for the Night" is about four musician friends who have to work hard to obtain a most unusual house, while "The Patchwork Quilt" is about a boy in the far north who receives twelve camels for a birthday present. Each story is accompanied by several silhouettes, one of which is expanded into a full page color illustration.

--Joyce Post

THE LOTUS CAVES by John Christopher
Macmillan, August 1969. 154 p. \$4.50 Age level: 10-14

No age groups are listed but I'd label this book for ages 12 and up. Marty and Steve, two young Lunarians, had just seen one of their comrades return to Earth, forced to part from his parents for health reasons and not due to be reunited until his parents' contract (for stay on the moon) had expired. Feeling vaguely depressed and 'hemmed in,' the boys decide to leave the protection of the moon colony and explore. Exploration becomes nightmare, however, as seemingly impossible flora and fauna combine to influence the boys' thinking and pose a threat to their survival and a strange intelligence becomes an alien Lorelei luring them to... what?

John Christopher tells a compelling tale that few readers, regardless of age, will find dull.

--David C. Paskow

THE MIRACLE OF THE MOUNTAIN by Rudyard Kipling. Adapted by Aroline Beecher Leach. Illus by Willi Baum Addison-Wesley, July 1969. Abt. 48 p. \$4.95 Age level: 7-12

Although this is an adaptation, the magic of Kipling's writing remains. A wealthy Indian man, Purun Dass, takes up the saffron robes of a holy man and makes his home in a deserted shrine in the Himalayas overlooking a little village. The villagers feed him and he befriends some monkeys, deer and a bear. One day he senses the animals' alarm and just manages to save the village below from a landslide. In their gratitude the villagers build a temple to Purun Dass and always bring lights, flowers and food to the holy man, and the animals, his brothers. The colorful, rugged, large-scale sketches complement the text perfectly.

--Joyce Post

THE DONG WITH A LUMINOUS NOSE by Edward Lear Illus by Edward Gorey Young Scott, May 1969. Abt. 39 p. \$3.95 Age level: 4 up

Lear's verse is always delightful. This one is about the Dong who wove himself a luminous nose to search for the Jumbly Girl that came years ago with the Jumblies in a sieve to sing at a landing near the Zemmery Fidd. Dong was in love with her and had spent many a happy day dancing by her side. But one day they all sailed away and now the Dong searches endlessly for her over the great Gromboolian Plain and the Hills of the Chankly Bore. The Gorey pen and ink drawings are just macabre and fanciful enough to go with the whimsical verse.

--Joyce Post

THE DUELING MACHINE by Ben Bova Holt, Sept. 1969. 247 p. \$4.50 Age level: 11 up

"Ages 11-up" -- Pfui! Words cannot express the degree to which I dislike this arbitrary labeling process. If a parent is buying this book for his son or daughter, he is in the best position to know, even if he only skims through the book, whether his child would appreciate it. If, on the other hand, a relative or friend is purchasing the book as a gift, they should know enough about the intended recipient to make the same determination. What I'm trying to say is that *The Dueling Machine* is ideal for "juveniles" and "adults."

About a third of this book appeared in a 1963 issue of *Analog* and the level of writing for the remaining two thirds maintains the consistency. In a future society, an alliance of worlds, the Commonwealth, is facing a threat to its very existence from the power-crazed ruler of Kerak Cluster, Kanus. His assistant, Odal, is equally determined.

The dueling machine of the title is a development by Professor Leoh where would-be combatants meet each other in a mental and supposedly bloodless duel. Unfortunately, recent duels have led to actual physical incapacitation... and death. This turns out to be part of a power play by Kanus and only the last ditch effort of Leoh and a bumbling, inept Star Watchman, Lieutenant Hector Hector, prevents victory.

Kanus and Odal are not finished however, and manage to involve Leoh and Hector in a series of incidents which point toward ultimate victory of Kerak/Kanus and the smashing of the Commonwealth. The ultimate resolution is fast-paced, funny (the extreme ineptitude of Hector provides a surprising number of chuckles, especially considering their outcomes) and furious.

Ben Bova is to be admired for his skillful expansion of an *Analog* novelette into a full-length, satisfying novel.

--David C. Paskow

Reviews

SMALL CHANGES: Nine Stories by Hal Clement. Doubleday, Jan. 1969. 230 p
\$4.95 (paperback: *Space Lash*, Dell 8039, Dec. 1969. 60¢)

If you long for good, old fashioned science fiction, with an emphasis on the science, this collection is for you. Hal Clement's heroes do not search their own or alien psyches; rather, they deftly extrapolate their way out of hostile environments by superior know-how. "Halo" and "The Foundling Stars" do involve rational extraterrestrials, but very human-thinking ones. "Halo" sees Earth as a garden plot begun by a junior apprentice agriculturist of a race of deep-space beings. "The Foundling Stars" is a time-space puzzle. The remaining seven stories concern Earthmen in various sorts of jams. "Dust Rag" depicts two Lunar explorers caught in a storm of charged particles. "Sun Spot" illustrates the technical problems of fighting both fire and ice when scientists on an artificial comet made of over thirty billion tons of ice attempt a close-up investigation of the Sun. In "Uncommon Sense" a space zoologist manipulates an alien predator's instincts to recover command of his ship from his mutinied crew. "Trojan Fall" dramatizes the problems of orbital calculation, especially those involving triangular equilibrium. "Fire-proof" examines, through the misfortunes of a hapless spy, the forces involved in combustion under weightless conditions. "Raindrop" describes adventures in an undersea environment created in space, and "Mechanic," the final story, takes for its theme the bioengineering of artificial protoplasm -- from creation of synthetic "animals" to human tissue regeneration. Each story has the finished, workmanlike quality of an intricate geometry proof, worthy of a well-earned Q.E.D.

--Cindy Woodruff

DAUGHTERS OF EARTH by Judith Merril. Doubleday, July 1969. 256 p.
\$4.95

Daughters of Earth contains three short novels by Judith Merril: the title story from the British *New Worlds* (#172), "Project Nursemaid" from the October, 1955 *F&SF* and "Homecalling" from the November 1956 *Science Fiction Stories* (publication data courtesy Norm Metcalf's *Index of Science Fiction Magazines 1951-1965*; Doubleday did not list the stories' original appearances).

"Project Nursemaid" involves selection of future generations for space exploration. Colonel Tom Edgerly, the nominal protagonist, must "recruit" mothers who will be willing to give up their unborn child for training as potential astronauts. The problem for Edgerly has three sides: find a mother willing to give up her child and determine why, find a suitable foster couple to raise the child (again why: what qualities do they have and should they have) and finally reconcile the whole procedure in his conscience. A typically warm and human (if at times tending toward the histrionic) Merril story. "Daughters of Earth" tells of the exodus of two hundred men and women from Earth for the purpose of space exploration, first to an orbit around Pluto and then to the planet Uller. The ties to Earth weaken with the years and the ties to Uller grow but Earth still lives as a memory. The story chronicles the transition. And "Homecalling" is a *Lord of the Flies* in reverse as two children, too young to have attained the 'benefits' of civilization, learn the meaning of life and co-existence on an alien world.

A good collection at a reasonable price.

--David C. Paskow

STARMIND by Dave Van Arnam. Ballantine 01626, June 1969. 216 p. 75¢

Organ transplants have become commonplace already, although no one has yet done a brain transplant outside science fiction. *Starmind* takes a long leap forward with an intriguing idea. Accidents have destroyed the bodies and parts of the brains of two people. Fortunately in each case, the dominant half containing virtually all the memories and intelligence and personalities, have been saved. These are combined in the body of a muscular but retarded youth who leaves little of his brain but the motor reflexes. The problem here is that the two good brain halves are male and female, now joined in a male body. Imagine if you can, the problem of adjustment, more severe naturally, for the female brain now forced into male patterns -- such as her feelings when the male begins to letch after an attractive nurse.

Starmind is a mixture of astute technological concepts and some very corny writing. The hospital scenes are the best in the book; it falls down in dealing with people. It's been many years since I've seen an author describing his heroine as "tossing her dark brown curls in girlish joy" -- in a long career of girl watching I have yet actually to see it.

The concept and the problem is what make this interesting, but I wish the author had been able to develop it more fully and robustly.

--Samuel Mines

THE FRANKENSCIENCE MONSTER edited by Forrest J Ackerman. Ace 24130, September 1969. 191 p. 95¢

A tribute to the great Boris Karloff, *The Frankenscience Monster* is a collection of reminiscences, observations, critiques and anecdotes about the actor by FJA, Ray Bradbury, Robert Bloch, Lon Chaney, Vincent Price, Elsa Lanchester, William Nolan and others. Also, the complete "Filmbook" of the movie *Frankenstein*, a checklist of all of Mr. Karloff's appearances on stage, screen and television plus 24 photographs.

This is truly a remarkable collection and, although at times some of the commentary is rather silly (though never disrespectful), it is a fitting memorial to a man who was, next to Lon Chaney Jr., the greatest horror/character actor of the century.

--David C. Paskow

BREAKTHROUGH by Richard Cowper. Ballantine 01653, July 1969. 218 p. 75¢

Somewhat reminiscent of Dan Morgan's novels of "The Sixth Perception" (*The New Minds*, Avon V2271; *The Several Minds*, Avon V2302; *Mind Trap*, Avon V2323), Richard Cowper's novel explores the realm of multiple personalities struggling for supremacy. I am still not quite certain of the author's intent by naming one of the principle characters, a mad scientist type, Dr. Dumpkenhoffer; suffice it to say that this dampened my enthusiasm (and destroyed any possibility of sustained serious narrative) quite early in the novel. And the first few paragraphs of Chapter Eleven finished the job.

I don't care if Rachel Bernstein's mind is receiving messages from The Sky Children of a glorious civilization or The Great Pumpkin, the narrative is tedious and the narrator comes across like an effete intellectual snob. I'd say more about the possibilities of the idea of Mr. Cowper's novel but that would only prove depressing. I do have a positive suggestion as to what Mr. Cowper could do with the book, but this review must go through the mails.

--David C. Paskow

GALACTIC POT-HEALER by Philip K. Dick. Berkley Medallion X1705, June 1969. 144 p. 60¢

Philip Dick continues to impress me with the scope and dimensions of his talent. He excels in three important areas: range of imagination, quality of ideas and ability to project them to the audience. Particularly in his skill at communicating complex imagery he is head and shoulders above the great majority of writers.

Galactic Pot-Healer is not easy to describe and a bare outline of the plot would convey little of its impact. Put it this way: a group of losers from Earth is assembled by a huge interstellar creature (himself a loser) for a far-out crusade foredoomed to failure. If that sounds like a hopeless business recall that some of the world's great stories were written around just such impossible dreams, from Don Quixote to Cabell's multi-volume *Geography*. What makes *Galactic Pot-Healer* as good as it is lies in the three-D writing, the universality that makes a totally foreign situation and foreign problems as real as the familiar ones of our world. The world of total regulation is not as far off as we might think and here is a grim look at it from a mind that sees its consequences with singular clarity.

--Samuel Mines

RING OF VIOLENCE by Douglas R. Mason. Avon S399, July 1969. 159 p. 60¢

Don't be misled by the blurbs; this novel isn't half as exciting as the blurb-writer would have you believe. The "hero," Boyd Lassen is no Jack Barron.

In a post-holocaust world, the "usual" tribal units have sprung up and Boyd Lassen has been declared persona non grata. Lassen survives and, with his mistress, joins up with another band of survivors, a more military unit. An inevitable power struggle erupts and, after the book's most interesting passage, Lassen triumphs and gains his own brand of revenge.

It's been done better by others.

--David C. Paskow

SHRIEKS AT MIDNIGHT, Macabre Poems, Eerie and Humorous selected by Sara and John E. Brewton. Drawings by Ellen Raskin. Thomas Y. Crowell, April 1969. 177 p. \$3.95

Exactly what the title claims, this is a collection of eerily humorous poems. My favorite (and I would have "panned" this collection had it not been included) is "The Cremation of Sam McGee" by Robert Service (the only really long poem I have ever committed to memory, and not because I had to for an English class).

The book is divided into ten sections, my favorites being "Shrieks at Midnight" (particularly "The Great Auk's Ghost" by Ralph Hodgson), "A Whiff of Murder" ("Lucy Lake" by Ogden Nash, "Resume" by Dorothy Parker), "He Just Goes Ffffff-ut!" ("Atomic Courtesy" by Ethel Jacobson which deserves to be printed here: "To smash the simple atom/All mankind was intent./ Now any day/ The atom may/ Return the compliment."), "Shiverous Beasts" ("An Elegy on the Death of a Mad Dog" by Oliver Goldsmith) and "Go, Doucement, Doucement to the Cemetery" ("The Cremation of Sam McGee" by Robert Service, etc.). I might have included Robinson's "Richard Cory" and Nash's "Tale of the Thirteenth Floor," but what was included is important and I can't fault the compilers on this count. Ellen Raskin's drawings add just the right touch and I feel that children and adults will find this collection delightful.

--David C. Paskow

THE LUKAN WAR by Michael Collins. Belmont B60-1023, July 1969. 157 p.
60¢

How do you fight a war with beings you can't see and who can't see you? On the other hand, how do you avoid a war with such beings if you and they happen to be in the same place at the same time, especially if you can't communicate with them? Here is an answer, complete with an army whose members are social outcasts by definition. They could not accept the peaceful society which existed in the galaxy and so were considered anti-social misfits and therefore not entitled to any of the rights and privileges of a citizen of the galaxy. Then the galaxy needed them, and suddenly everything changed. Collins used a lot of *Star Trek* vocabulary but, unfortunately, you never saw anything like this on *Star Trek*. The ending is, perhaps, a bit weak but not enough to spoil the story. Recommended.

--Joni Rapkin

A.D. TWENTY-ONE HUNDRED, A Narrative of Space by John Williams Andrews. Foreword by Walter Cronkite. Branden Press, July 1969. 54 p. \$4.25

This is a poem of space and the men who venture into its uncharted realm. A very long poem, rhyming ABAB. For those who tire of the poetry there are prose 'translations' printed at intervals alongside the poetry (much like the Howard Johnson's restaurants along the Pennsylvania Turnpike). Black and white illustrations by Arthur Schaffert are also nicely placed for the reader's comfort.

No, I do not feel that the poem was worth the price. It's simple poetry but in my opinion the illustrations were far more evocative. The book itself is a handsome volume with glossy paper (which adds to the effectiveness of Mr. Schaffert's illustrations), 6 1/4" by 9 1/2". And Mr. Cronkite's introductory words were interesting, but not interesting enough to warrant a lay-out of \$4.25. Read this one at your public library.

--David C. Paskow

C.S. LEWIS: A CRITICAL ESSAY by Peter Kreeft. W.B. Eerdmans, 1969. 48 p. 95¢

A reviewer has a certain obligation to his or her readership. A review in LUNA should not be the same as a review in *Christian Century* for the same book: the interests of the readership must be anticipated, even if incorrectly, to avoid discussing irrelevant (for the readership) aspects of a given work. Peter Kreeft has added a volume to a series titled "Contemporary writers in Christina perspectives," a series which includes pamphlets (they are all 48 pages and Unesco defines a book as having 50 or more pages) on Saul Bellow, Philip Roth, and Bernard Malamud as well as monographs on Graham Greene, Evelyn Waugh, Charles Williams, etc.

I think there are few Christians in fandom and probably very few Right Thinking Christians. Unless one is an ardent C.S. Lewis fan and/or a devout Christian this little booklet isn't worth the time or the money. Mr. Kreeft, using copious quotes, looks at Lewis the Christian, the Romantic, and the Rationalist with a brief look at the fantasy fiction produced. This isn't a dead loss and what is said is fairly accurate, but a far better understanding of Lewis can be gained by reading Lewis. I guess my real complaint is that this book seems like a guide for the dull freshman in college literature or religion courses. Not for fans.

--J.B. Post

AFRO-6 by Hank Lopez. Dell 0180, July 1969. 237 p. 75¢

Afro-6 is the code name of the task force of black leaders who engineer the disruption and takeover of New York City. Bridges are blown, hotels are taken over, a whole trainload of commuters (average net worth \$216,000, median income \$38,400) is held for ransom. There are other AFRO-6 forces throughout the country, but for reasons which are never entirely clear, New York seems to afford the best chance of success.

The story itself unfolds through black and white eyes but the story line quickly overwhelms the individual characters. One's first reaction is that such things could not happen; the further one reads, the less sure one becomes. The truly frightening aspect of the novel is the fact that liberal or not, one finds himself taking sides once the operation has started.

Better, more thoughtful books will be written using this theme; for the moment, however, this is where it's at. And that's a truly frightening thought.

--David C. Paskow

THE MAN WHO CALLED HIMSELF POE edited by Sam Moskowitz. Doubleday, July 1969. xvi, 244 p. \$4.95

As a reader of Poe from long ago, I was very happy to get this collection of stories, articles, and poems about E.A.P. I enjoyed the ones I had read before (except one) and the ones I had not seen before. One really has to be a Poe addict before one should buy this book in hard covers but a read by anyone will be rewarding. For many personal reasons I would put Robert Bloch's "The Man Who Collected Poe" at the top of the list of contributions -- it may not be the best but it is my favorite -- and the Lovecraft/Derleth "collaboration," "The Dark Brotherhood," at the bottom. In between are offerings by Douglass Sherley, Julian Hawthorne, Vincent Starrett, Manly Wade Wellman, Michael Avallone, Charles Norman, Edmond Hamilton, T.O. Mabbott, Peter Prospero, Adolphe de Castro R.H. Barlow, Virginia Poe, and Robert Lowndes. A book of good family fun, even if the typography isn't the best.

--J.B. Post

PENDULUM by John Christopher. Lancer 75-080, June 1969. 288 p. 95¢ (hardcover: Simon & Schuster, 1968. \$4.95)

The gangs take over in this most recent nightmare prophecy from John Christopher. The scene is England where an already shaky government is easy prey for the many violent gangs. The universities seemed to be at the nub of the crisis, but the so-called student protests had soon turned into something much uglier. And there were riots...

The main characterization in the novel takes place with the seizure of the Gostyn Estate and the resulting confrontation between a cross section of the Establishment and the New Order. The leader of the gang, The Commander, is a curious mixture of savagery and sentiment. His position is in constant jeopardy as he tries to control the disparate elements in his group and at the same time finds himself sentimentally drawn toward one of the Establishment.

Christopher is adept at portraying personality conflicts and emotional struggles, and at no time are we, as readers, able to say that one side is right, the other side wrong. Both sides have obvious failings and neither can continue to exist as is. Christopher offers no pat answer, no easy solution to this conflict between what is and what wants to be. One wishes that he did, or that there were.

--David C. Paskow

J.R.R. TOLKIEN by Catherine R. Stimpson. Columbia University Press, August 1969. 48 p. \$1.00

Number 41 of "Columbia Essays on Modern Writers" ("a series of critical studies of English, Continental, and other writers whose works are of contemporary artistic and intellectual significance"), this work is a perfect example of academic pedantry which misses the whole point. Assistant Professor Stimpson is quite informative when discussing subtle philological derivations but there is a thread of hostility and antagonism throughout the entire exposition which is downright savage. It is well to remember that J.R.R. Tolkien is only human and can only produce the usual flawed human masterpiece, but the pettiness of Assistant Professor Stimpson's attack indicates a basic lack of sympathy with the works criticized. This is a pamphlet for Tolkien fans to attack and the rest of us to ignore.

--J.B. Post

TOLKIEN CRITICISM: AN ANNOTATED CHECKLIST compiled by Richard C. West. Kent State University Press, January 1970. xv, 73 p. \$4.25

This little book is number eleven in "The Serif Series: bibliographies and checklists." Just for the record, number two concerns Raymond Chandler and number six is for Erle Stanley Gardner. This one for critical material about J.R.R. Tolkien is pretty good. The four sections are: Tolkien's Writings, Critical Works on Tolkien, Book Reviews, and Index of Titles. It put me on to a couple of articles I had wanted to check so I am personally pleased. One very valuable feature is cross-references among the various reviews and criticisms: if someone replies to a criticism and a series of counter articles shoot back and forth, there are references from any of them to the others. Each listing briefly, often with quotes, summarizes the criticism listed. While some of the "major" fannish sources are included, Mr. West pleads "many and un-indexed" as his reason for not including more. (SFRA take note.) Unquestionably useful and probably in most libraries, the decision to buy depends on one's commitment to Tolkien studies. Well worth a leafing through, it will probably turn up at least one item for everyone.

--J.B. Post

DOCTOR VAGO by Jordan Brotman. Award Books A451X, July 1969. 188 p. 60¢

Take one part Peter Sellers as "Doctor Strangelove," add another part Sellers as the psychiatrist in "What's New Pussycat?", stir in assorted neurotics and a satirical view of the world's hang-ups and mix together in a retreat similar to the sanitarium in Thomas Mann's *The Magic Mountain* and you have the First Prize winner in Award Books' New Fiction contest: Jordan Brotman's *Doctor Vago*.

People come to "Pleasant Hole" to rid themselves of the tobacco habit, under the care of the mysterious Doctor Vago. Not all are sincere, however, and the Tobacco Industry has a spy there in the hopes of uncovering a scandal which would discredit Doctor Vago and his cure. Few if any of the patients "come alive;" they are meant to be symbolic of typical peculiarly American square pegs trying to fit Society's round holes, simply because. Nothing escapes Brotman's probing and not a single Sacred Cow escapes milking.

In a world where the motto "Be Sincere - Even If You Don't Mean It" is all too applicable, this is a painfully honest novel.

Read... and enjoy.

--David C. Paskow

LAST AND FIRST MEN and *STAR MAKER* by Olaf Stapledon. Dover, June 1968.
438 p. \$2.00

Here are two of the greatest sf classics ever written, combined at last under one cover. This Dover paper edition claims to be an unabridged and unaltered republication of *Last and First Men*, as published in 1931, and *Star Maker*, as published in 1937.

Together, the two books cover the history of the human race, the history of the galaxy, the history of the universe, and the history of all the possible alternate universes. That's a lot of territory, but Stapledon manages to do it, and to do it brilliantly. And even 39 years later, his material is still as fascinating and "modern" as ever.

In this epic saga, races rise and fall. Present-day man is succeeded by 17 other races, each superior to the preceding one. The Earth is destroyed, and man starts over again, first on Venus, and then on Jupiter. Finally, the entire Solar System is destroyed for a most curious reason.

Meanwhile, life is developing in other parts of the galaxy. Races of starfish, of walking trees, of living ships, and scores of others develop, grow, and either pass their planet's spiritual crisis or are destroyed. Finally, the first galactic federations start to evolve, and two mighty civilizations fight for control of the Galactic Empire.

The battle is resolved by outsiders, and the first Galactic Utopia is achieved. Then a tremendous war erupts between the inhabitants of the planets and the stars they circle. For the stars and nebulae are alive! Eventually, the war is resolved, and the Second Galactic Utopia is achieved. The Cosmic Mind manifests itself, and the Supreme Moment of the Cosmos occurs. The book then surveys the alternate universes and the Star Maker himself.

A delight beyond words! Don't miss it.

--Joe Schaumberger

GAS GIANTS: THE LARGEST PLANETS by Willy Ley. McGraw-Hill, 1969. 143 p
\$3.95

The universe is full of mystery (thank Pan). Our own world is far from completely discovered and explored. 'Tis no wonder, then, that the outer planets of our system have unexplained features and motions. Willy Ley has taken what we do know and can surmise and produced a concise and readable description of Jupiter, Saturn, Uranus, and Neptune. Here, by golly, some of us can find our sense of wonder restored, we can marvel at the universe and marvel more that man with his mind can understand as much as he does. I liked this book, you probably will too.

--J.B. Post

SHADOW OF HEAVEN by Bob Shaw. Avon S398, June 1969. 175 p. 60¢

With this novel, Bob Shaw attempts the same thing as have innumerable sf authors before him: to combine sociological import with *Astounding*-style adventure. The adventure comes off fine, but the sociology is less Dostoevsky than it is Tommy Smothers.

The novel opens a century hence, several decades after a world-wide botanical plague ruined soil on all continents and turned the entire U.S., save the coastal regions, into an uninhabitable dust bowl. Reclamation projects are in full swing; among these are the International Land Extensions, miles-wide farms floating on antigravity platforms high off the coast. Despite claustrophobic conditions on the land, however, no one inhabits the automated Isles. Or so it is thought.

Onto this scene comes Victor Stirling, a reporter searching for his vanished half-brother Johnny Considine. He follows Considine's trail to Heaven, one of the Isles, to find him as leader of a band of social expatriates. Stirling, however, discovers that there is more to his brother's plans than he had thought -- an escape far more final than the three miles between Heaven and Earth. And here, from the Doc Smith standpoint, is where the fun starts.

Shaw leaves no facet of Heaven unmentioned, nor does he miss any opportunity for a precarious mid-air battle, all of which are beautifully done. But the relation between the half-brothers, which is apparently meant to be one of increasingly obvious hate and envy, falls quite flat -- one almost expects Considine to burst out yelling "Mom always liked you best!"

But please don't let this stop you from reading this novel -- it's good sf, even if it does fall on its face as sociology. You can get sociology out of a textbook, but *Shadow of Heaven* is a lot more fun. Which is the whole idea.

--Roger A. Freedman

INFINITY ONE edited by Robert Hoskins. Introd. by Isaac Asimov. Lancer 75-108, January 1970. 253 p. 75¢

This is a real grab-bag of stories, sketches, fragments and bits of whimsy. Many of them are short, some less than a page and more like a small joke than a story. Most are light-hearted but I cannot admit to being taken with any of them, despite a fairly formidable roster of names including Arthur Clarke, Poul Anderson, Robert Silverberg, K.M. O'Donnell and Miriam Allen DeFord. Some of these stories date back to early periods in the author's development and are easily recognized as such. If you're a collector, you'll probably want to add these to your library.

--Samuel Mines

VAMPIRES: STORIES OF THE SUPERNATURAL by Alexis Tolstoy. Trans. by Fedor Nikanov, ed. by Linda Kuehl, illus. by Mel Fowler. Hawthorn Books, July 1969. 183 p. \$4.95

This is a very well-packaged product: the typography, the machine-made laid paper, the illustrations all match the mood of the stories and help make this a pleasant book to read. The four stories, "The Vampire," "The Family of a Vourdalak," "The Reunion after Three Hundred Years," and "Amena," all center around strange events which may or may not be supernatural. There is a period quaintness about them which may not appeal to everyone and which may make them appear studied and labored but that's the way the Russian nobility wrote in the mid-1800's. "The Vampire" is just loaded with coincidence and alternate explanations which is fine while one reads it but one leaves the story (I guess you'd call it a novel) slightly unhappy. "The Family..." is probably the best tale because it is mainly mood, one knows what is going to happen but there is still suspense and one groans at the stupidity of the characters in not avoiding doom (they are slaves of a rigid family structure). The stories reminded me of *The Saragossa Manuscript* (a cross between Lovecraft and Cervantes), they are enjoyable but only for those of us willing to plow through older styles of writing for the goodies.

I think "The Family of a Vourdalak" was made into a film or part of a film because as I was reading it images kept coming to mind that were straight out of a Hammer Films movie.

--J.B. Post

THE KINGDOM OF FUKKIAN by A. Philo Mann. Belmont B12-1037, August 1969.
173 p. \$1.25 paper

Reviewing a volume of pornography is like trying to give a literary review of a cookbook (and not just because you have to try all the recipes). Here we have "A Love Man" telling us that in the magical kingdom of Fukkian, sex is more than just fun. Sex is everything, and vice versa. No repression; but then, there's nothing else, either. Nice pornographic prerequisite, with the major emphasis on you-know-damn-well what.

Belmont, world-famed for its magnificent achievements in the field of publishing (with such landmark efforts as Binder's *Menace of the Saucers*) puts this one in a clean unillustrated cover, charges a pornographic price, and gives you a lump of boredom. Not even the good parts are good. If you must have it, you'll probably find it in your local supermarket, right next to Norman Vincent Peale and Jean Dixon. Pornography has made it to suburbia...

--Greg Bear

THE EMPTY PEOPLE by K.M. O'Donnell. Lancer 74-546, August 1969. 75¢

It is usual to begin a review with a summary of the action or plot of a book. I would like to do this, except I haven't been able to find a cohesive, progressive story line in *The Empty People*. Some beings are trying to take over the world and are doing strange, unnameable things to people to achieve this. Or is this just the random hallucinations of a man dying of brain cancer? I have read the book twice, and still it seems to be a couple of short stories that someone cut up page by page and gave to a moron to rearrange. Individual paragraphs, and occasionally longer segments have a great deal of writing skill, and there are hints here and there of some great idea. But the total effect does not come off. I really wish someone would give O'Donnell a book on writing novels. This is the second book of his that I have read. He shows great talent in handling words, but his continuity is lousy. I really can't recommend this unless the reader likes books with no sense of purpose.

--Jan Slavin

THE GUARDIANS #1: *The Killing Bone* by Peter Saxon. Berkley X1703, June 1969. 159 p. 60¢

THE GUARDIANS #2: *Dark Ways to Death* by Peter Saxon. Berkley X1713, July 1969. 143 p. 60¢

I'm told there is quite a cult on the fringes of science fiction who read this kind of stuff -- sorcery, voodoo, Satanism, witchcraft, necromancy and vampirism -- and I suppose there is some good material occasionally written, but present company will have to be excepted. These two books relate the trials and tribulations of a small group in London calling themselves "The Guardians." Their mission is, to quote Maxwell Smart as he gamely battles the forces of Kaos, "To fight the forces of evil wherever they may be." All I can say, is that if the Guardians are all that stand between us and the forces of evil -- head for the hills, men. A more inept crew I have yet to see. The style is real old-time pulp written with all the purple hyperbole designed to cover up a genuine lack of plot, drama and menace that characterized the machine-made product of the forties. If sorcery and black magic has any point at all, it should at least give the reader the creeps -- not the yawns.

--Samuel Mines

1970 BRITANNICA YEARBOOK OF SCIENCE AND THE FUTURE edited by Richard G. Young. *Encyclopaedia Britannica*, 1969. 448 p. \$12.50

This second edition of the Britannica yearbook is a blending of the world of science and resultant future developments. Eighteen feature articles written by experts in their fields, presenting science in a new light and demonstrating a new respect for science fiction writers too, make up the work.

Recent breakthroughs in space, molecular biology, humanics and genetic engineering and oceanography are included. Problems of learning and behavior related to malnutrition, dreams and their function in the psyche, physiology of the brain, urban society, and applications of game theory to politics and marketing -- even automated warfare are imaginatively discussed. The numerous and varied aspects of these topics encompasses not only a vast amount of research and preparation but also represents how all-pervasive science is -- how it touches and changes our lives everyday.

There is a short synopsis of each feature article following the table of contents, a two-year index of articles (1969-70), and more than 200 full color illustrations.

The dynamic state of technology and scientific research makes this yearbook indispensable as a reference tool whether it is in the home, school, or office.

--Virginia Woehr

THE DANCE OF GENGHIS COHN by Romain Gary. Signet Q3929, July 1969. 192 p. 95¢ (hardcover: New American Library, 1968)

THE GUILTY HEAD by Romain Gary. World, Nov. 1969. 255 p. \$5.95

Genghis Cohn is an impossible character. Impossible to adequately describe, that is, for he has no true existence of his own. Cohn lives in others. Originally a Jewish comic murdered by a German officer who, naturally, was "only following orders," Cohn is now a comic avenging spirit inhabiting the body of his murderer in *The Dance of Genghis Cohn*. From this takeover point, the world as experienced by Schatz (the German officer)/Cohn is a peculiar place, indeed, and Romain Gary's observations are painfully satiric and more than slightly disturbing.

And, as the cover proclaims, "Genghis Cohn is alive and dancing in Tahiti" in *The Guilty Head*. Not truly a sequel to *Dance* (unless one considers the reappearance of a character sufficient to denote a sequel) *The Guilty Head* has a con man in Tahiti (or should I say a Cohn man?) being pursued by the better elements of international spydom for who knows what. Once again Romain Gary levels his satiric sights on a target and scores a bulls-eye in the heart of international intrigues.

Sexy, witty, brilliantly cynical, *The Dance of Genghis Cohn* and *The Guilty Head* both deserve your attention. --David C. Paskow

BARNABAS COLLINS: A PERSONAL PICTURE ALBUM compiled by Jonathan Frid. Paperback Library 62-210, Dec. 1969. 116 p. 50¢

Unlike what you would expect from the name of this book, it is actually a picture album of Jonathan Frid, and not Barnabas Collins. Therefore, for an avid Jonathan Frid fan, this book is a must; for one who dislikes him it is worthless. If you don't care one way or the other, some of the pictures might be interesting but many are almost indistinguishable. You might want to look through it, but probably not for 50¢

--Joni Rapkin

BARNABAS COLLINS VERSUS THE WARLOCK by Marilyn Ross. Paperback Library 62-212, Oct. 1969. 156 p. 50¢ (Dark Shadows #11)

THE PERIL OF BARNABAS COLLINS by Marilyn Ross. Paperback Library 62-244 Nov. 1969. 158 p. 50¢ (Dark Shadows #12)

The Barnabas Collins books are turning out to be as alike as the pre-Barnabas *Dark Shadows* books were. As opposed to the TV show, the books apparently can not afford to have Barnabas' vampirism cured, probably due to a lack of ability to think up a new situation to hang a plot on. As with the previous books in this series, don't expect the characters pictured on the cover to appear in the story.

--Joni Rapkin

TALES FROM GULLIVER'S TRAVELS by Jonathan Swift. Pyramid Little Paperback Classics LP64, June 1969. 62 p. 35¢

This small (5 1/4 by 3 1/2) book is one of a series of 68 "Little Paperbacks" published by Pyramid featuring "selections from the best-known books in the world." Others include *Stories of Edgar Allan Poe* (LP50), *A Little Book of Humor, Horror and the Supernatural* (LP52), *The Gold Bug* (LP22), *Famous Greek Myths and Legends* (LP17) *Stories from the Arabian Nights* (LP29) and *Acres of Diamonds* (LP8 - Temple alumni please note).

The volume under discussion has, in its 62 pages, stories taken from Gulliver's visits to the land of the little people, Lilliput, wherein he is at first captured and then used for defense purposes; Brobdingnag, land of the Giants who try to use Gulliver as a source of information; Laputa, an almost entirely spiritual society and finally, the land of the Houyhnhnms (pronounced hwih' nims), the more than human horse-like creatures.

This is ideal for anyone who wants a taste of the classic work but does not have the time (or in some cases, inclination) to immerse himself in the complete work. I would recommend it for parents whose children shy away from big books. It is not re-written for a particular age, however, so that adults need not feel guilty about taking a peek.

I heartily recommend it for the purpose it serves.

--David C. Paskow

LIGHT A LAST CANDLE by Vincent King. Ballantine 01654, July 1969. 217 p. 75¢

Free-Man versus Modified Man versus the Aliens just about sums this one up. Mankind has been conquered and subdued; the climates have been radically altered to suit the Aliens. And still men rebelled. It wasn't a simple rebellion, for the Aliens had pitted human against human through a process whose 'nice' name is 'modification' (you recall the 'modification' employed by the Chinese agents in Richard Condon's *The Manchurian Candidate*). Some women have been horribly altered to become "breeders." Into this situation comes Ice Lover, a Free-Man determined to find the mysterious Craghead and mount a successful rebellion against the Aliens.

Things are not what they seem, and Craghead is only part of a much larger scheme, as Ice Lover soon learns. And then the fun begins. Mr. King gives us a lively, first-person narrative which is quite vivid, at times making us feel that we are fighting alongside Ice Lover.

A pleasant entertainment

--David C. Paskow

THE FOLSOM FLINT and other curious tales by David H. Keller. Arkham House, October 1969. xix, 213 p. \$5.00

Unfortunately, most readers are going to find these stories dated. While I enjoyed reading this collection, in all honesty I'm going to have to restrict my recommendation to Keller fans and old-timers. One of the problems is trying to make a memorial volume to include a bit of everything. *Tales from Underwood* (Arkham House, 1952) was a far better collection. The overall impression is somewhere between "place" and "show" rather than "win." Probably in this collection Keller is strongest in his psychological stories: "A Piece of Linoleum," "The Dead Woman," and, maybe, "The Pent House." The gadgetry of the gadget stories is dated and even here the characters are more important than the gadgets. Dammit, Keller was a pretty fair writer and I think he deserves a better memorial than this volume. Even the poorer stories are all right but they need support. Well, let's all bug our public libraries to buy this and bug the paperback publishers to bring back *Tales from Underwood*.

--J.B. Post

THREE FOR TOMORROW: Three Original Novellas of Science Fiction by Robert Silverberg, Roger Zelazny, James Blish, with a foreword by Arthur C. Clarke. Meredith, August 1969. 204 p. \$5.95

Hard cover publications are now competing with the magazines for original stories. These three stories ("How It Was When the Past Went Away," "The Eve of Rumor" and "We All Die Naked") were supposedly inspired by Arthur C. Clarke's introductory essay which points up the vulnerability of a technological society to disaster, intentional and unintentional. Robert Silverberg ("How It was...") chronicles a future time when an amnesifacient drug in the San Francisco water supply alters the lives of everyone. Roger Zelazny ("Eve") narrates in the first person (and I wish he wouldn't use the first person) a story of intrigue in a project to drill into the Earth's magma, the narrator being the one man who is not recorded in the centralized computers. (Hey, how many of you remember "A Logic Named Joe"?) James Blish shows us an end of the world where we choke on our own excrement in spite of the garbage men taking over the world. This is a really fine collection of three original stories and I commend it to all, even if James Blish does say a few unkind words about NYPL.

--J.B. Post

SUPERBABY by Felix Mendelsohn jr. Nash, January 1970. 211 p. \$4.95

Alan Corvallis was the product of a scientific experiment -- combine the best genetic material possible into a set of human chromosomes, plant the "fertilized ovum" into a human female's uterus for nine months, and surround the resulting child with all the comforts a multimillionaire sponsor could provide. Result: Superbaby -- superior in every way -- almost. Successful in every way -- almost. Able to overcome all obstacles to achieve any desired goal -- almost.

Felix Mendelsohn has very skillfully written the "authorized biography" of a man who was "superior," and knew it. Alan Corvallis is portrayed as a remorselessly logical and totally obnoxious person, yet the reader begins to pity him as he deliberately alienates one after another of his advisers, as well as the one person he did not want to alienate. No sermons are preached, yet Superbaby's reaction to his first, and last, defeat is a sharp reminder that even the most "select" breeding and largest wealth cannot provide insurance against the freedom of choice

exercised by less perfect mortals, or even against scientific discoveries or the fluctuations of the stock market.

This is a book of the near future (the decades are predeed by 20-), and much of the landscape is familiar. That which is different is the logical result of social and business trends already in progress and research which is already in the popularized "world of tomorrow" books. Geneticists, please take note.

--Charlotte Moslander

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However an international convention organization is not bound by any rules in this matter. Since it is not an established organization yet, nor an organization being set up by any license from NASFiC, there is nothing to prevent it from establishing its own set of international awards, which could be operated solely by the international organization, and which would be, if anything, more representative of the science fiction world than the Hugos are. If properly organized and operated, these international awards could become within a couple years, even more important than the American Hugos. And, despite the assertion that the Hugos are an English language award, and should be represented at any international convention in an English language country (England, Australia, etc.) the international convention need not feel bound to accept such a requirement of representation at their convention.

Attendance at an international convention has been another point of discussion on this matter, the fact that the NASFiC will be in competition with the international convention and effectively inhibit Americans from attending the international con. There is some truth to this -- attendance by Americans at overseas conventions is very limited except in those years when the "World" convention has been held in England, and for Heidelberg this year. But the reverse has also been true, attendance by overseas fans at American conventions has been very limited. And this will remain so as long as transportation costs stay at their present level; charter flights have been the main factor in permitting more Americans to attend overseas "World" conventions.

Without the possibility of North America's major convention going overseas in the future, and with the certainty that the international convention will not select a U.S. holiday date for their con, it is likely that a greater number of American fans will travel overseas to these international conventions, as part of a longer trip. Many of the American fans on the charter flight to Europe and Heidelberg this year would undoubtedly have made an overseas trip anyway, last year, this year, next year, or whenever, and include the international convention in their itinerary if it were already in existence.

It is the convention membership in Heidelberg who will have the responsibility for establishing this international convention system, setting up the organization and rules and awards, deciding where the first truly international convention will be held in 1972, and its course around the world in future years. It is hoped that the body assembled will take a positive approach in creating an international convention system, treating all countries as equals, and bringing into balance the former dominance of North America in the "World" convention picture.

We would like your comments and suggestions on this matter. Such replies, both pro and con, would be appreciated, and will be published insofar as possible within our space limitations.